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word is "not compromise for the sake of peace but comprehension for the sake of truth," is not improbably to be the rallying point of a divided Christendom. STUART L. TYSON.

THE GENTLEST ART. By E. V. Lucas. New York: The Macmillan Company. 1907.

THE FRIENDLY CRAFT. By Elizabeth Deering Hanscom, Professor of English in Smith College. New York: The Macmillan Company. 1908.

These two little volumes, almost uniform in binding, plan, and purpose, with their somewhat mystifying titles, contain collections of letters by various hands and of various dates. Mr. Lucas has gathered entertaining examples of 'the gentlest art' chiefly from English letter-writers, with an occasional passage from Cicero, Seneca, and Pliny. Miss Hanscom's volume "represents the gleanings of several years in some of the pleasant by-paths of American literature. . . The reflection of a bit of bygone life, an odd or whimsical view of a situation, a swift and unconscious revelation of character, often merely the happy and individual turn of a phrase,—these and causes as slight have governed choice; while for no graver reasons other far weightier and perhaps worthier material has been rejected" (Preface).

In each volume, the table of contents, ordinarily a dry, uninteresting catalogue, is characterized by originality in the grouping and arrangement of the letters and by cleverness and whimsical humor in the phrasing of their contents. Even the captions at the top of each page are so tersely and suggestively phrased as to arrest the eye of the most superficial reader and tempt him to linger over the gossip and the love-letters of days long past: Miss Austen's Magnificent Project, Adonais Jokes, Oliver Goldsmith Arrested, Gads Hill's Birds, Thomas Carlyle Meets Queen Victoria; Benjamin Franklin Feels Better and is Glad to be at Home, John Hancock Can Live No Longer without Dolly, Mr. Hawthorne gets Breakfast, Mrs. Hawthorne Tells her Mother that the Baby Sleeps and Smiles. Throughout both books such cleverly worded sentences serve to link the letters

together and to lead the reader on from one pleasant by-path into another in intimate communion with noble men and women whom he has learned to know and love from his childhood days.

THE SPRINGS OF HELICON. By L. W. Mackail, Professor of Poetry at Oxford. New York and London: Longmans, Green & Company. 1909.

This volume affords a happy exception to Mr. Symonds' rule that poetic criticism dwells mainly on the non-essentials. Professor Mackail's faith is to dwell chiefly on the best work of the greatest poets. His practice has already produced three — may we not say — masterpieces: his epigrams from the Greek Anthology, his History of Latin Literature, and his Life of William Morris. He is thus eminently fitted to discuss Chaucer as representing the early, and Spenser the late Renaissance, and Milton the full classical influence, in a little book that is full of visions of the enchantment, the splendor, and the perfection of poetry.

C. F.

MIDSUMMER IN WHITTIER'S COUNTRY: A LITTLE STUDY OF SANDWICH CENTER. By Ethel Armes. Sewanee: The University Press. 1910. With the Author's own sketches.

In this attractive little volume, the writer has recorded her feelings of exuberant enthusiasm over the "sweet mountain meadows" and "golden fields" of the Quaker poet.